

Sri Jayadev's Music and Its Impact on the Culture of Odissa

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The social, psychological, philosophical, spiritual, literal, musical and artistic achievements of the people culminate through culture. It includes knowledge, belief, moral, rituals, customs and habits acquired by men over the years as a member of the society. Culture refines, retains and renews human value and erudite learning, and eradicates evils. It tempts to live a beautified, elated life and instils moral. It is the soul of the society. Literature and music are two major components of culture. Despite different castes, creeds and colours, India is one due to a common culture right from the paleolithic age.

Music is an integral part of human life, which is created when the vibratory waves are brought into melodious audible notes in material form. Human beings are consciously or unconsciously tuned into the vibration of the cosmos. In each walk of life, music is judged as the best among 64 types of arts. The architects express through their architecture for a utilitarian purpose, the painters express to represent the visible, the poets express through the medium of words for communication, where musicians express their consciousness through notes, tunes, beats and rhythms not only for the purpose to please but also to enlighten through entertainment. The ultimate objective of music is to produce aesthetic emotions creating a sense of spiritual love, supreme beauty, eternal peace and inner pleasure.

In Gita Govinda, Sri Jayadev has embellished the philosophy, metaphysics, ontology and mysticism in erotic words, melodious versifications, ardent love pictures and pornography delineating the clandestine love of Radha and Krishna. It points to union of natural beings with super nature. Jayadev's Radha is not only radiant, fascinating or angelic, she represents celestial beauty and her union with Krishna, an incarnation of Lord Vishnu, unfolds supreme love and eternal delight.

Gita Govinda in one sense means song of Govinda, in other sense Gita is Govinda. To sing Gita Govinda means to worship Govinda or Lord Jagannath. The supreme love between Lord Krishna and Radha has been enshrined in earthly mould. Gita Govinda is the quintessence of love between Radha and Krishna or human being with super being. Jayadev has engirdled the transcendence with the transient in simple sanskrit grandiloquence of Gita Govinda. The symphonic syntax set in rhymes, rhythms and ragas fascinates each reader and listener with ecumenical predilection. The sensuous and melodious effects of this superb, unparalleled piece of lyrical literature and classical music transgress all human heart, mind and soul. In this classic work, the poet's milieu has established relevance to present and future generations in different cultural contexts.

Therefore poet Mahipati declares Sri Jayadev as an incarnation of 'Vyasa'.

Sir William Jones has said "When I first read the songs of Jayadev, who has prefixed to each, the name of the mode in which it was to be sung. I had hopes of procuring the original music; but the Pandits of the South referred me to those of the West and the Brahmans of the west would have sent me to those of the North, while they of Nepal and Kashmir declared that they had no ancient music, but imagined that the notes of the Gita Govinda must exist, if any where, where the poet was born". (Sir W. Jones, vol. I.p.440) This statement establishes that Sri Jayadev, author of Gita Govinda belongs to the East i.e. he was born in Utkal. Kendubillow, the birth village of Sri Jayadev is situated in Prachi valley of erstwhile Puri District (now in Khurda) where a number of pilgrim centers have grown and many Madhav temples have been built such as Madhabananda, Niali Madhav, Angeswara Madhav, Amareswara Madhava, Nilakanthapur Madhava, Jangali Madhava, Nila Madhava, Lataharana Madhava, Lalita Madhava, Mangala Madhava, Mudgala Madhava etc. Sri Jayadev was frequently visiting Niali Madhava, Triveni at Banamalipur and Gangua river near Shisupalagarh before his stay at Puri. In 16th Century, Sri Chaitanyadev was walking from Ananta Vasudev temple, Bhubaneswar to Lord Jagannath temple, Puri with Pranchasakha on Sankirtana tour via Kendubillow, Niali Madhava, Konark. He had viewed Kendubillow as a pilgrim center. The people, poets and the musicians of Odissa have followed Sri Jayadev's literature, music and doctrine in subsequent periods.

Jayadev has prescribed particular Ragas and Talas for each song. But he has not depicted the characteristic features of these Ragas & Talas. The ragas used in Gita Govinda are Malav,

Gurjari, Vasanta, Ramakeri, Malavagouda, Gundakeri, Karnata, Desakhya, Desa Varadi, Vairaba, Bivasa and the talas are Rupaka, Nihsara, Jati, Ekatali, Astatali, etc. These ragas and talas are suitable for romantic sentiment. The timings of recital of Odissi Ragas synchronise with different seasonal festivals of Odissa. For example, it is enjoined that Vasant raga be recited at any time between Sri Panchmi and Vishnu Sayana and Malabashree from Indra Puja to Durga Puja. In 13th century, Sarangadev has identified some Kriyanga ragas and adhuna prashiddha ragas, which include the ragas of Gita Govinda.

Due to non-availability of his treatise 'Raga-Tala Lakhyana' it is inscrutable to know the gamut of the notes of the ragas and beats of the talas and their characteristic features. However, we find their characteristic features from the poetic translation of Gita Govinda by Dharani dhara Dash of 16th century. There-in he has mentioned the features of Jayadevi ragas. It is observed that these features are found same with the lakhyanas narrated by Sri Harichandana in 'Sangeeta Muktabali' written in the last decade of the 16th century. There-from we get clear and correct features of the ragas. By 14th century, the ragas of Gita Govinda had become so popular throughout India that, Lochana Pandit of Mithila in 14th century distinguished some ragas used according to Jayadev's tradition such as Jayadevideshakhya and Jayadeviramakeri. etc. Now we are demanding Odissi music to be classical basing on ragas and talas of Gita Govinda and Sri Jayadev as the progenitor.

Sri Jayadev has composed illustrious Gita Govinda as per the specification of Udrmagadhi Prabrutti that is mentioned in Natya Shastra of Bharat muni set in Ardhamagadhi padasrita giti, Bhinna Swarasrita giti and Navatalasrita giti which point to present day Odissi music. One has to

acknowledge that the Gita Govinda was written in order to be sung before Lord Jagannath exclusively. Lord Jagannath himself had filled in an incomplete line of Gitagovinda - 'Dehi Padapallava Mudaram'. Gita Govinda recital is integral to Odissi music and indicates the uniqueness and classical quality. Can we claim without oddity that Jayadev's Gita Govinda, which contains all the salient and distinguishing features of classical music, falls sort of this status ?

Jayadev was an expert in Gandharv Kala, which is the combination of Swara (notes), Tala (rhythm), Pada (words) and marga (higher style of recital). The astapadi Prabandha compositions in words, raga-tala repertoire with melodious style of singing fascinate each listener. The simple sanskrit language and frolic love affairs of Radha and Krishna set in classical music attract not only to the persons having knowledge in sanskrit but also to the common people through its immense musical appeal.

The Odiyas worship Gita Govinda manuscripts with their home deities. Most of the Odiyas sing Gita Govinda as morning and evening prayer. They also worship Sri Jayadev as an incarnation of Lord Jagannath. The recital of Gita Govinda is one of the unavoidable Sevas of Lord Jagannath. Each Odiya believes Lord Jagannath as their National God. They recite Gita Govinda regularly to propitiate blessings of Lord Jagannath. There is a belief that when someone recites Gita Govinda in sitting position, Lord Jagannath listens in standing position and when the singer is in standing position the Lord listens it in sitting position. Even it is said that once the Lord had come outside the temple to listen Gita Govinda from a gardener's daughter in brinjal field.

The style of Gita Govinda recital in Lord Jagannath temple has not lost its purity. As Gita Govinda is being recited in many parts of the

country as well as abroad there is every possibility that original music may undergo a change. We, as his followers should try to maintain its purity.

Padmavati, the life partner of Jayadev was a proficient dancer who was dancing to the tune of Gita Govinda in Lord Jagannath temple. Therefore, some scholars opine that She was the first devadasi of Sri Mandira of Srikshetra. Puri has also been named as Dasavatarakshetra. Gita Govinda is a combination of vocal, instrumental music, dance and drama. Edwin Arnold said, 'Gita Govinda is an oriental opera'. Many epics, poems, nrutyanatikas, nrutyavinyas, rasa lilas, gitavinyas have been written and staged by the Odiya in subsequent period as per the tradition of Sri Jayadev.

Sri Jayadev has depicted some flowers that commonly bloom in Prachi valley and Utkal which symbolise love and romance; such as Indibara, Kubalaya, Nalini, Kamala, Arabinda, Kokanada, Ambuja, Sthalakamala, Sonakamala, Syamasaroja (Nila Padma), Ambaboula, Tamala, Kinsuka, Kesara, Patali, Madhabi, Malati, Malli, Champpa, Ketaki, Kurubaka, Badhuka, Tilapushpa, Kadamba, Madhuka, Mandara, Labangalata, Nageshwara etc.

The impact of Sri Jayadev has pervaded the social, cultural, spiritual life of each individual in all the corners of Orissa. Many poets translate Gita Govinda in Odiya prose and poetry or followed Sri Jayadev's tradition in their Drama and other treatises with a view to attract the viewers, listeners and readers.

Century	Name of the poet	Treatises
12 th	Udayanacharya	Bhababibhabini
14 th	Narayan Das	Sarbanga Sundari
15 th	Dibakara Mishra	Abhinava Gita Govinda
16 th	Dharanidhara Das	Padyanubada of Gita Govinda

16 th	Bajari Das	Artha Govinda	17 th	Anadi Mishra	Kelikallolini & Rashagosti
16 th	Madhaba Pattanaik	Vaishnaba Lilamruta			Rupakam
16 th	Narayan Nanda	Rudra Sudhanidhi	17 th	Trilochana Das (barber)	Gita Govinda Tikka
16 th	Narasingh Sena	Gopakeli	17 th /18 th	Bani Bhusana Ananta Rath	Gadyanubada
16 th	Sishu Sankara	Ushavilasa	18 th	Kabi Bhushana Gopinath Samantaraya	Shamruddha Madhaba Nataka
16 th	Debadurllabha Das	Rahashya Manjari	18 th	Kamala Lochana Khadagaray	Sangeeta Chintamani
16 th	Ray Ramananda	Jagannatha Ballav Nataka	18 th	Sitikantha	Gita Sita Ballav
16 th	Jayadev Acharya	Piyusha Lahari Natika	18 th	Pindika Srichandana	Vasanta Rasa
16 th	Purusottama Bhatta	Chando Govinda	18 th	Syama Sundara Bhanja	Vasanta Krida Samujjala Rasabali
16 th	Khrushna Das	Gita Prakasha	18 th	Kabi Surya	Dashavatara
16 th	Badajena Mohapatra	Sangeeta Muktabali		Sadananda Brahma	
16 th	Harichandana	Sangeeta Madhabam			
16 th	Probodhananda	Mudrita Madhabam			
16 th	Satanjiba Mishra	Gadyanubada of Gita Govinda			
16 th /17 th	Jagannath Mishra	Rashika Rangada			
17 th	Lakhmana Bhatta	Sarbanga Sundari Tika			
17 th	Dhananjaya Dwija	Rasa Baridhi			
17 th	Brundabana Das	Gita Govinda Tika			
17 th	Udhaba Das (blacksmith)	Gita Govinda Tika			
17 th	Chaitanya Das	Prema Panchamruta			
17 th	Bhupati Pandita	Braja Vihar			
17 th	Dasharathi Das	Mukunda Vilasa Tirtha			
17 th	Jatindra Raghattama	Krushna Lilamruta			
17 th	Nitya Nanda Chayani				

The *Gita Govinda* has been translated in other Indian languages and also foreign languages like English, Germany & Latin etc.. When impact of *Sri Jayadev* has found a place outside Odissa, it is beyond doubt that his impact has maintained ascendancy in the culture of Odissa. *Gita Govinda* is recited in each corner of Odissa and the Odiya adore *Sri Jayadev* from the very core of their hearts.

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An MOU is being signed between Government of Orissa and Gopalpur Port Ltd. for developing Gopalpur to an all-weather Port in presence of Hon'ble Chief Minister Shri Naveen Patnaik and Chief Secretary Dr. Subas Pani.